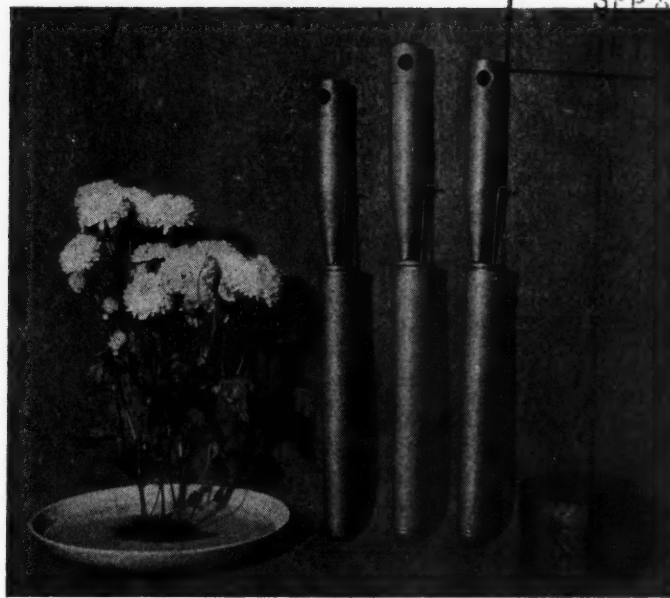


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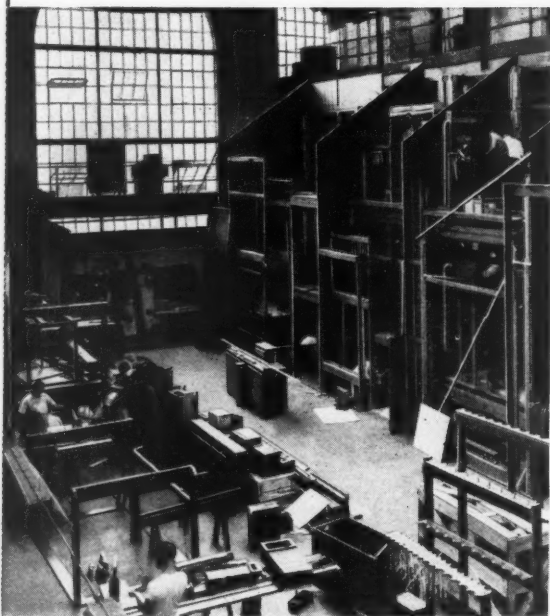
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The American Organist

SEPTEMBER, 1948

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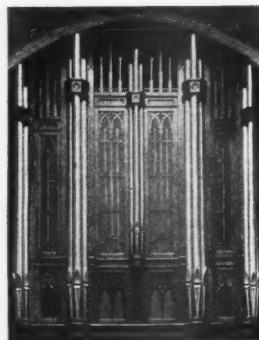
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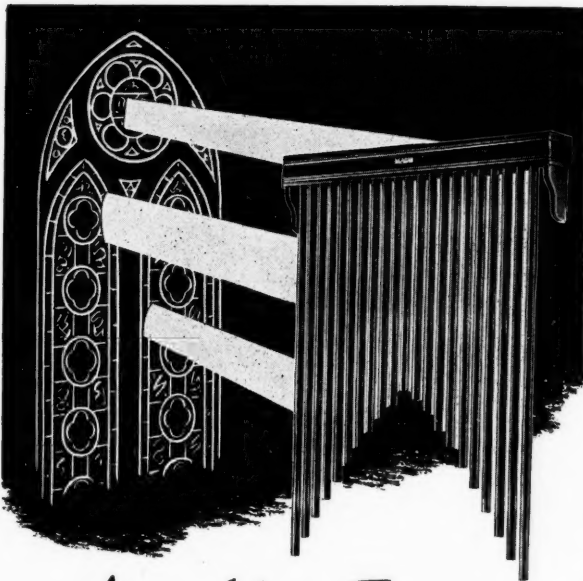
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Christmas Music from 1947

For the convenience of our readers the following are noted from last year's reviews as having received special commendation; comments are from reviews. Only original anthems for standard four-part chorus are admitted here.

AC—William Baines—"Christmastide," Ef, 9p, e, Presser 18c; melodious, rhythmic, simple; for younger volunteer choirs and average congregations.

AC—Harry Banks—"Hark the merry bells," A, 4p, me, Church-Presser 15c; simple, tuneful, rhythmic; entertaining for every small-town congregation.

AC—Dr. Edward Shippen Barnes—"Bethlehem," E, 4p, md, J. Fischer & Bro. 15c; a real contribution to the Christmas service; different from the normal run and only for good choirs.

AC—Annabel M. Buchanan—"Mary through a thorn-wood," Fm, 6p, u, me, J. Fischer & Bro. 16c; an unusual text alternated with or sung against "Kyrie eleison"; one of the most unusual and effective new anthems, for the better choirs.

Christmas Music

AC—W. H. Anderson—"In Praise of Christmas" G, 3p, u, me, Birchard 15c. Melodious, graceful, rhythmic, natural music to appeal to everybody, musicians and laymen alike. True spirit in Christmas music.

*AMC—Basque-ar.Malin—"Come and Adore" Am, 7p, u, md, Witmark 18c. Rather hard music basing its appeal on mournful minor mood; not for average choirs.

*AWC—Bohemian-ar.Handrich—"Let our gladness" Af, 1p, u, e, Concordia, price not named. Dainty; charming for women's voices; genuinely attractive.

A8C—Charles F. Bryan—"Jesus born in Bethlehem" Am, 6p, me, Birchard 16c. Text by Composer. Opens with promise of serious development and then turns melodious in a 3-4 s-a duet in thirds, later repeated by men's voices. This part marks it for the village church, though the opening does not. Ends with brief but thrilling alleluia.

*A5C—Cornelius-ar.Norden—"Once on a time" Em, 8p, u, me, Broadcast 15c. Soprano sings a solo against 4-part chorus acting as accompaniment, and it comes off neatly, convincingly. Good for adults & juniors combined; should interest choristers & congregations equally.

*A5C—Cornelius-ar.Norden—"The Shepherds" E, 7p, me, Broadcast 15c. The same vehicle, a soprano solo against 4-part chorus, this time with piano accompaniment also; juniors won't be good enough to handle this solo. Melody, harmony, rhythm, all the essentials of music are here in abundance. An unusually good anthem; makes music for those who still know what music is. Real feeling in it.

AW3C—Dr. Roland Diggle—"Sleep my little Dearest" F, 3p, md, Witmark 15c. For only the best choirs. A beautiful piece of music. Voices do a sometimes-complicated score while the accompaniment furnishes the anchor of harmony so the singers don't go too far astray. The two together paint a picture of daintiness, charm, musical beauty. That accompaniment should have been scored for organ. Grand chance for a Harp if your organ has one, or, better yet, Harp Celesta. Ordinary choirs stay away.

*A8C—Harry Gilbert—"Christmas Fantasy" Af, 12p, e, Gray 18c. Old Christmas hymns are used, sometimes juggled, but mostly presented in simple undistorted form. If you don't like the introductory organ measures, play them as they'll be recognized. "Flow gently sweet Afton" is still "Flow gently sweet Afton," no matter who calls it something else. And it's 100% a secular tune.

A8C—John A. Graham—"Sing we with mirth" C, 8p, u, md, Gray 16c. R.Southwell text. Opens with rous-

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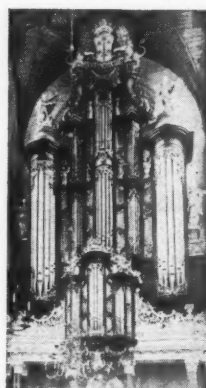
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ing noels for a first page and then begins to take itself with great seriousness; get a copy and inspect it for yourself. It's different, but not for normal choirs.

AMC—Gretchaninoff—"Hail O Virgin"

G, 6p, u, md, Birchard 16c. This one should make grand music for any good body of men capable of singing with good tone, true pitch, clean enunciation, and heart-warming conviction. It's better than you think; not too Russian.

AC—John T. Howard—"It is Christmas in this house"

G, 6p, u, me, C. Fischer 16c. A.Cresson text. An anthem that allows itself some serious efforts; probably won't go over without considerable plan on the organist's part.

A5C—Dr. Philip James—"Away in a manger"

Gm, 4p, u, me, gray 15c. M.Luther text. A solemn, scholarly, serious piece of Christmas music.

A5C—Dr. Philip James—"The Wonder Song"

F, 4p, me, Gray 15c. Another piece of scholarly writing on the hard side for choirs that like to do things that have never been done before. A congregation accustomed to such things can find interest enough, but the average person would wonder what it's all about.

AW2C—Richard Kountz—"Rise up early"

F, 8p, me, Galaxy 20c. Text by Composer. Now here's a piece of what you call music and all the teachers in the world couldn't tell a man how to write it if he didn't have that something called inspiration. What is it? Melody, rhythm, harmony—all of a simple understandable nature, but with that added touch of knowing what to do with a good theme when one is found. If your congregation doesn't like this, get another job, quickly. And it's only 2-part.

A8C—George List—"The Little Jesus"

Fm, 6p, u, me, Flammer 16c. L.W.Reese text. A hymn type of anthem in serious, solemn, mournful mood.

AW3C—Ellen J. Lorenz—"The dark stole up"

Gm, 7p, u, md, Birchard 16c. J.W.Cochran text. Few & far between are the contemporary writers who are able to use the minor key and get anything good out of it. So this should be taken as a study in painting a mood, rather than an effort to tell a beautiful story in music.

AC—Ralph E. Marryott—"This is Christmas morning"

Gm, 8p, u, me, Gray 16c. E.Waugh text. This one almost succeeds, and if you've taught your congregation to take what your choir sings and like it, they'll like this; otherwise they'll wonder where their Christmas music is.

AW5C—Wm. N. Miller—"O little town of Bethlehem"

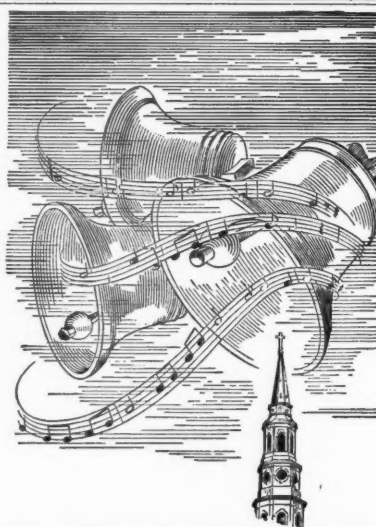
C, 10p, me, C. Fischer 18c. The hardest thing any composer can venture is to write music for a text that already has a superb setting that will endure for centuries. This hymn piece is rather attractive.

AW3C—Hady Morgan—"Christmas everywhere"

A, 4p, me, Birchard 16c. P.Brooks text. A lovely piece of music in spite of its weak 6-8 dance rhythm; in parts its growth entirely overcomes that defect and it becomes better than charming.

A8C—W. B. Olds—"The First Christmas Candle"

Bf, 14p, u, md, C. Fischer 20c. Text by Composer. "With



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narrator," who speaks his lines against humming by the chorus, which in turn often uses familiar Christmas hynntunes. Look this one over for yourself; it is the sort of stunt-like thing which would defeat its own ends if used in the wrong church.

AC—R. Cochrane Penick—"I heard the bells"
D, 7p, me, Gray 16c. H.W.Longfellow text. An attempt to imitate the bell theme in both voices and accompaniment, without having Chimes actually used; if that's what you want for your Christmas music, here it is.

A8C—Julia Perry—"Carillon Heigh-ho"
C, 7p, u, md, C. Fischer 16c. Text by Composer. Here's another one trying to imitate something, not trying to make appealing music, though it rather does the latter also. "Heigh, ho, bong, bong" and all that. Because the main theme is good for its purpose, and with the help of some especially effective normal measures, it makes both an original and splendid piece of Christmas music. Give it to a chorus that likes to imitate things, rather than to one that likes to do only serious church music.

*AC—Polish-ar.N.Coke-Jephcott—"Polish Carol"
G, 4p, o, me, Gray 15c. E.N.West text, and we mean it's organ accompaniment, not emaciated piano. Sprightly rhythm and ultra-simple music which wouldn't stand a chance with any publisher if an American wrote it. However, let's rejoice that we have one more anthem with organ accompaniment, and since Christmas music should always be simple, let's use this example.

A6C—Kenneth E. Runkel—"Christmas bells are ringing"
Am, 7p, me, Birchard 18c. Minor key, open fifths; if that is what your congregation likes, get this. All very simple, hymn-style of writing, so there's no difficulty on that score for even a volunteer choir.

*AW3C—Russian-ar.Handrich—"Hark what mean"
F, 1p, u, Concordia, price not named. Any choir can do this one and every congregation profit by hearing it; it's the old familiar tune. Concordia is a Lutheran house and Lutherans are generally rather fussy about the honesty of their church music; can't be secular in any decent Lutheran church. So this must be safe.

AOC—R. Deane Shure—"Folk Lore Christmas Cantata"
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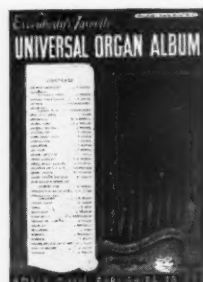
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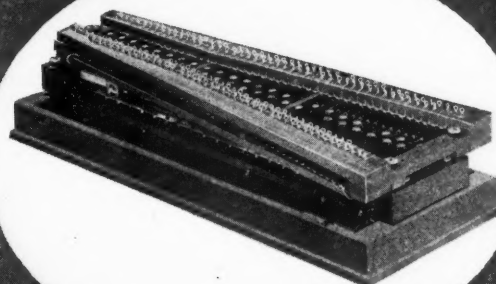
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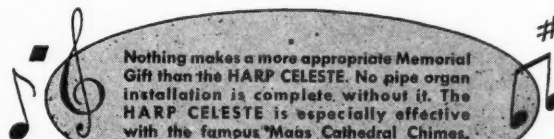
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leads effectively into one of the grandest of Christmas things—"O come Immanuel," with the rhythm changed to regular, and the whole quickly turned into original materials of rejoicing, and good too. Then brief solo for tenor, turning into an original chorus using a snatch of another old Christmas tune as its theme. Next the first solo passage with anything of real worth in it, and it's a beauty—about those shepherds in the field, with a perfectly fine organ score dragged down into that annoying piano medium—but we'll have to put up with those dodges until we protest loudly and long enough to cure the disease. But this bit is beautiful and what a pity to have it interrupted so soon by a common hymntune. Next another good melody, asking for a bass voice but crying aloud for all the men in unison, and again being stopped all too soon to make way for something not a tenth so good. "Sleep Jesus Child" is also delightful music, this time both in the introductory solo and in the chorus following it. And last if not also best is another old favorite Christmas theme. If this really were built on folk tunes or "folk lore" it would not be fit for any good Christian church, but it is church music, not secular, so don't be afraid of it. Splendid for every average chorus—or it wouldn't get all this space here. You can forget that business about "narrators"; they don't exist; call them soloists, or, better yet, let unisons do them.

A GRAND CHRISTMAS SUITE

Last year J. Fischer & Bro. published Nativity Miniatures by Alfred Taylor, 7 movements of a Christmas Suite, \$1.25, one of the most refreshing suites in many a year, not a bluff in all its 10 pages, and easy enough for Miss Soosie. The movements: Procession Toward Jerusalem, Nightfall in Bethlehem, Manger Scene, Paean of the Nativity, Lullaby, Star and Magi, Light on the Judean Hills. Here we have ideal Christmas organ music within reach of every organist, every congregation. It was first submitted in a prize contest and, thank heaven, rejected by the judges. That saved it from oblivion. We refer to it again here in the interests of a music-starved, note-satiated public. Don't make the blunder of trying to improvise bridges from one movement to the next; let each new key sound with its intended refreshing newness. Mr. Taylor was born on an April 5 in Midway, Pa.; at 6 he began to tinker with the harmonium; at 12 he began on the organ; at 13 had a job; from 16 to 22 he had a fulltime job in bookkeeping & accounting, music study on the side; at 22 he moved to Carnegie, Pa., got himself a church job; in 1928 he held church positions, taught piano, did choral conducting, in New Castle, Pa.; since 1941 he has been an accountant in Warren, Ohio, organist of the First Presbyterian there, and director of two choral groups. On any candlelight service this suite of seven Nativity Miniatures would be especially fine, interspersed among the choral numbers; each movement is so short that there would be no feeling of interruption from the organ. Any readers who like music as well as I still do, and who are tired of being imposed on by note-jugglers, will enjoy playing Nativity Miniatures.—T.S.B.

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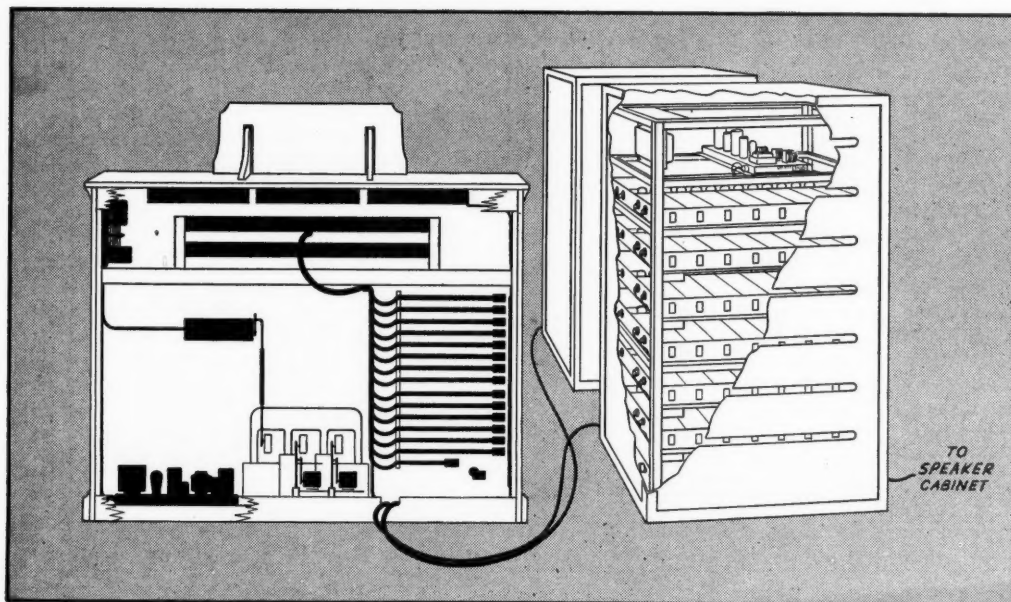
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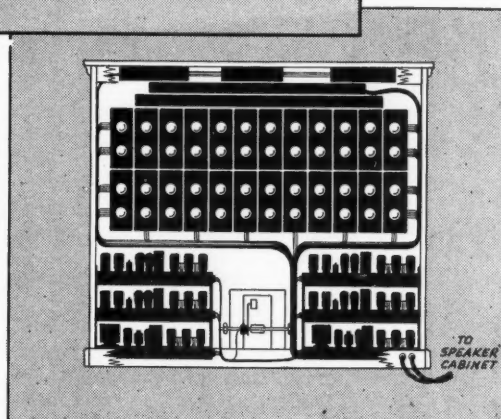
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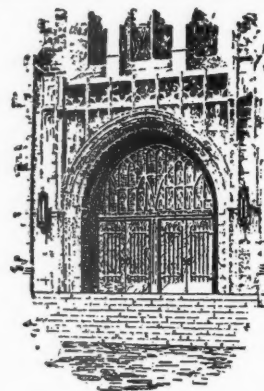
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THE AMERICAN ORGANIST

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

- A—Arrangement.
- A—Anthem (for church).
- C—Chorus (secular).
- O—Oratorio-cantata-opera form
- M—Men's voices.
- W—Women's voices.
- J—Junior choir.
- 3—Three-part, etc.
- 4—Partly 4-part plus, etc.

Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

- A—Ascension. N—New Year.
- C—Christmas. P—Palm Sunday.
- E—Easter. S—Special.
- G—Good Friday. T—Thanksgiving.
- L—Lent.

After Title:

- c. q. qc. qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

- s. a. t. b. h. l. m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

- o. u.—Organ accompaniment, or unaccompanied.
- e. d. m. v.—Easy, difficult, moderately, very.

- 3p.—3 pages, etc.

- 3-p.—3-part writing, etc.

- Af. Bm. Cs.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

- a—Article.
- b—Building photo.
- c—Console photo.
- d—Digest of detail of stoplist.
- h—History of old organ.
- m—Mechanism, pipework, or detail photo.
- p—Photo of case or auditorium.
- s—Stoplist.

● INDEX OF PERSONALS

- a—Article. m—Marriage.
- b—Biography. n—Nativity.
- c—Critique. o—Obituary.
- h—Honors. p—Position change.
- r—Review or detail of composition.
- s—Special series of programs.
- t—Tour of recitalist.
- *—Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

*Evening service or musicale.

Obvious Abbreviations:

- a—Alto solo. q—Quartet.
- b—Bass solo. r—Response.
- c—Chorus. s—Soprano.
- d—Duet. t—Tenor.
- h—Harp. u—Unaccompanied.
- j—Junior choir. v—Violin.
- m—Men's voices. w—Women's voices.
- off—Offertoire.
- o—Organ. 3p.—3 pages, etc.
- p—Piano. 3-p.—3-part, etc.
- Hyphenating denotes duets, etc.

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RICHMOND STATEN ISLAND 6 Phone: Dongan Hills 6-0947 NEW YORK CITY



IN ST. ANTHONY MONASTERY, CINCINNATI
 In the recent Baldwin electronic installation in this beautiful shrine the
 40-watt tone-cabinet is behind the altar and there's a 20-watt cabinet
 right and rear of the choir on the left, the console at the front
 right of choir; priests' sacristy at right, opposite choir.

THE AMERICAN ORGANIST

September 1948

The Readers Have a Few Words to Say

By TEN OF THEM

On subjects all the way from Good Manners to Bad Recitals

WHEN a man keeps his thoughts to himself he contributes little to the world about him; when he records his views in print he becomes one of the leaders in his realm and exercises a good or bad influence, depending on the value of his opinions. It's about time the readers have their chance at a word or two. Here goes.

"For the past few months I have been visiting important areas to see and hear organists and their choirs. Whenever a Visiting Fireman drops in on me, I think it is only the friendly & courteous thing to show him my entire church plant & its facilities, invite him to play the organ, invite him to rehearsals to observe our methods; I dine him if possible and sometimes insist that he leave his hotel and spend the night or several days in my home. If he is in town for just one day, I often cancel appointments & lessons and drive him about my city to see other churches and organs.

"But during my travels I learned a most disgusting lesson. I found that visiting organists were all too often greeted with indifference; in a majority of cases presumably well-bred organists lacked the common good manners of courtesies even a child would extend. In only one case did an organist invite me to try his organ and play it for myself. In only two instances did I find real friendliness.

"I do not believe any of these organists deliberately wanted to show a lack of good manners, but I am quite sure it is high time we organists learn to show a better fellowship towards the members of our own profession. I believe our noble profession needs a swift kick in the pants." (We keep identities to ourselves.)

"There was a good movie on and I wanted to see it, but my wife dragged me to a recital. Buxtehude, Bach, Andriessen, Quincy Porter's Canon & Fugue, G. W. Andrews' Con Grazia, Vierne, a Rheinberger Sonata, Mulet. My wife said it would be nice background music for an afternoon tea. He used the Tremulant once for about two measures, then quickly shut it off; he was afraid someone might like it. The recital must have been primarily for the profession; I can't see how anyone could expect it to have the slightest appeal for anybody else.

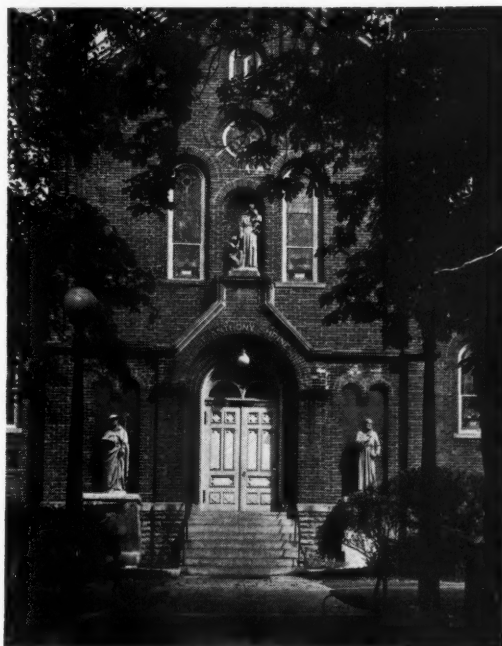
"Guess I've heard Virgil Fox too often. His last recital here, tickets at \$1.20, was heard by a crowded house and they refused to leave till he had played a half-dozen encores. Mr. Fox in my humble opinion is the greatest recitalist in the country today. His artistry and musicianship, combined with a quite apparent love for the organ, are making friends. For heaven's sake, why must we be so stuffy?" (Another name withheld.)

"For my money, Richard Purvis played the most colorful, alive, and interesting recital in the St. Louis

A good growl often does more good than a dozen pats on the back; to accept wrongs without complaining is the surest way to the loss of all that is finest in any phase of life. The most reliable leader is the intelligent private citizen who takes a hand.

meeting. He's a master of suspense, contrast & intensity control, with a real sense of heartwarming beauty in his approach. Some of the others expended energy translating fly-specks on lines & spaces into so many soundwaves, which might or might not get into the inner ear.

"Mr. Harrison's son made some dazzling, practical, erudite remarks in the symposium, while most climbed, step at a time, into the ivory-ebony tower and left Miss Soosie with nothing but an old mixture-chest in her lap to satisfy her, when she was dying for a Celeste or two. The usual bunch got drunk; the other usual bunch criticized everything and started rumors. The net result: each member brought along



PEACE—BEAUTY—SERENITY
The entrance to St. Anthony Monastery, Cincinnati, Ohio, where Baldwin has made one of its newest installations. Public devotions are held daily; building was completed and consecrated in 1889.

his prejudices, aired them, put in the mothflakes, and put them back for the trip home." (Incidentally, Mr. Purvis thought this man's compliments after his recital were the usual blah, but they were not; they were an honest & informed reaction. Again name withheld. Anonymity enables most of us to speak more truthfully.)

"Approximately \$5,000,000,000. in salaries to politicians are paid out every year by the taxpayers of this country, and this enormous amount is increasing every year. Over 3,250,000 politicians and their families and friends are on the public payrolls, and this number is increasing every year. The main business, and apparently the only business, of most of these politicians is to devise plans to plunder the people and to keep more parasites on the public payrolls."

William Randolph Hearst, in an editorial in the Hearst newspapers.

"U. S. jobs rose . . . 866 were hired daily during July in executive branch" of the government, said a headline in the New York Times, Aug. 1, 1948. Will these scoundrels be kicked out of Washington in our November elections? Or do we Americans like to have pious-mouthed fools stealing all our money faster than we can earn it? Of course this does not concern the organ world because all organists, organbuilders, music publishers, and laymen contributing to churches, are exempt from taxation. What a world of boobs we are.

"I guess I'd never heard an organ played until I heard Virgil Fox get hold of those 115 ranks of the Indiana University organ and go to town. For my money, he's the greatest performer in all music. Technic oddly coupled with sensitivity and creativeness and contagious enthusiasm. The audience was just beside itself." Joseph S. Whiteford reporting.

"Though I am still young in the organ profession, I have tried to use only the best music for my

organ and choir. In my church I was parish worker, organist, and choirmaster. I organized three choirs totalling 80 members in a parish of 700 membership. When I began, the choirs were singing only cheap hymn-anthem arrangements which I promptly tossed out. Within two years we were doing anthems by Bach and Franck, as well as some unaccompanied music with amazing results. One needs only good music and lots of enthusiasm to raise the standard of church music.

"After devising and preparing an elaborate Christmas candlelight program, my name never appeared on the program at all, and the special announcement in the newspapers gave not a word about the choirs or the organist. 'Can you top this?' I'll bet it takes the prize. Do you wonder that I resigned?" (This girl's church wasn't paying much money, it couldn't afford to; but it could have paid appreciation. It was too unChristian to do even that.)

"I am a General Electric engineer very much interested in organ mechanism, tone-producing equipment, and all matters concerned with organbuilding. My wife is an organist. We attend many affairs in New York. I thoroughly enjoy good, musical, harmonious, organ music, with not very much Bach mixed in either. I agree with you in regard to Carl Weinrich's playing, no matter what he plays, even Bach. I get a great kick out of your remarks about old Uncle Sam's trying to be Atlas supporting the world and hope you keep on spurting about the so-called representatives of the people, forgetting that fact when they vote a couple of billions here and couple of billions there out of the imagined bottomless treasure-chest in this country." (Wives are some good in the organ world after all; they make organ converts out of their husbands, and some of the husbands like it too.)

"It is sometimes forgotten that the organ was intended to make music. Therefore this little motto is suggested: 'The organ for music, and not music for the organ.' That one from Albin D. McDermott, who has one of the best organs Moller ever built and one of the best Catholic churches in New York; and he knows what to do with the former for the benefit of the latter.

"I submit two programs for pre-wedding recitals which I played in June 1948. The brides chose the vocal solos but the organ pieces were chosen with three things in mind: there should be at least one big, bright, fast-moving number, on at least forte registration; all pieces should be in major mode; none should be involved or academic.

*Purcell, Trumpet Voluntary
Handel-Wood, Largo E
O promise me, DeKoven
Vierne, Berceuse
I love you truly, Bond
Bach-Gounod, Ave Maria
*Handel, Con. 4: Finale
Bach, Sheep May Safely Graze
O perfect love, Burleigh
Mendelssohn, Son. 1: Adagio
I love thee, Grieg

"I hope members of the profession will do their best, whenever possible, to break the vicious grip of these popular wedding-songs. (Though the bride's wish is the organist's command.) This group of popular wedding-songs has made radio serials of far too many weddings; no wonder people who enter a church only for a friend's wedding, never come back on Sunday mornings." Philip K. Gehring, Carlisle, Penna.

"Despite the temperatures there were many interesting things in St. Louis. Outstanding recital, Dr. Robert Baker, all from memory, clean-cut technic, colorful registration. Most enjoyable musical treat, E. Power Biggs and the instrumental ensemble. Recitalists deserving a score of 95 or more: Purvis, Salvador, Webber. Shall I whisper



ORGAN WORLD'S BRIDE AND GROOM
The bride, nee Marion Reiff, is organist of the First Congregational, Los Angeles; groom, David Craighead, under LaBerge concert management, is organist of the Pasadena Presbyterian, Pasadena; both were pupils of Dr. Alexander McCurdy. The wedding: June 19.

the most tiresome program? It was so because of the uninteresting music and equally uninteresting organ. Record for the latest recital I ever heard goes to Wayne Fisher who played a half-hour program beginning at 11:15 p.m. on the new Baldwin electronic; did a good job too. One of the highlights for me was hearing and playing the new Connsonata, a very worthy electronic job.

"Then to New York where I saw four shows, attended the Cathedral of St. John the Divine, and played a half-hour program for Charles Ennis in Calvary Baptist. In Portland, Maine, I had a wonderful time playing four recitals on that really magnificent Austin in City Hall. The all-Wagner program sounded utterly glorious on that instrument. Did all my traveling by plane, five trips in all." Which is from Claude L. Murphree of the University of Florida. In Portland he gave them programs they could and should and undoubtedly did enjoy, including one all-American. And how many of our recitalists can top that?

"I agree with you about how uninteresting an organ recital can be. Enclosed is a review that was published in our local newspaper last evening. I thought you might like to know that there are still plenty of listeners who would rather hear some good melody than a lot of chromaticism. This newspaper critic is our best; organists with whom I have talked, felt the same way he did. This is not always true; he is prejudiced and thinks organ recitals are usually poison.

"However, in this case he was charitable; he did not mention the ciphers—the Solo Organ was useless because of them. Once a whole army of service-men were in the chamber at one time and when the shutters were open, the lights disclosed them at their tasks. The audience was more interested in this novel effect than in the playing at that point. Please do not quote me on this." We won't. But unless recitalists wake up they will doom the organ recital with the public just exactly as they did with all the several dozen municipal organs in America; recitals started bravely on every one of them. So far as we know, only one continues in such use today. Who's to blame? The organist who gives recitals.

"It seemed that everybody," said the critic referred to, "who enjoys listening to organ music crowded into the auditorium; the place was jammed . . . It was a long program and not an invariably interesting one. Perhaps the trouble was less with the music than with the academic playing. There was little or no nuance, so contrasts were abrupt, and ended with full-organ. There was, then, monotony of conception, monotony of interpretation. The playing at its best was competent . . . but there was little life, little of that quality usually called inspiration. . . . That kind of playing, while it has its points of interest, has little to say to the musician. The recital, in brief, was a great disappointment." And we of the organ profession are entirely to blame. We tell recitalists we like their recitals when we emphatically do not. We pose as highbrows and pretend to like music we wouldn't cross the street to hear a second time. And we book organists playing deadly dull programs without ever a word of warning to play something intelligible. "The place was jammed . . . The recital, in brief, was a great disappointment." Who did it? That's not the point. Almost all recitalists are doing it.

DESCANTS ON HYMNS

By William A. Goldsworthy

Another theme for elaboration: descants on hymns.

They are—

An abomination,
Superfluous,
Undignified,
Vicious,
An insult to the composer,
And presumptuous.

This is the humble opinion of the Goldsworthys and the Jaques, a foursome in session, April 29, 1948.



AMERICAN RECITALISTS: No. 2
E. Power Biggs, under management of Arthur Judson Inc. of Columbia Concerts; organist of Harvard Church, Brookline, Mass.; organist for the Boston Symphony; radio artist over C.B.S. national network every Sunday at 9:15 a.m.; now recording for Columbia.

ELECTRONIC IMITATION THOROUGHLY TRIED

A report by E. J. Quinby

The classic example of all time is the experience of John Hays Hammond, Jr., who had the inspiration to develop a synthetic instrument by electronic means. He surrounded himself with the best electronic engineering talent available, and with unlimited funds at his disposal, built a pretentious experimental laboratory and spent several years in the effort to produce an instrument which would be comparable to an organ—but without pipes. The monstrosity grew and grew.

At the end of this period of intensive effort Mr. Hammond decided that if it were at all possible to actually make the illusion complete, the resultant electronic mechanism would be so mammoth, so complex, so expensive, and so unstable; and would require so many competent specialists to keep it in a fair state of repair & adjustment, that it would be absurd. He was forced to the conclusion that one might as well build an honest organ in the first place and take advantage of its comparative simplicity, reliability, and versatility.

Having arrived at that logical conclusion the hard way, after exhausting the available research and development facilities of the age, he turned to with a will to build an organ. And the result is one of the finest, most elaborate organs in existence. My hat is off to John Hays Hammond, Jr.—one of the most outstanding electric, electronic, radio, remote-control inventors of our time. He does not say that a synthetic approach to the organ can not be accomplished; but he has demonstrated that, unless you want to sacrifice tonal quality and economy, it is more sensible to build a genuine organ. And he's a member of the board of directors of the Radio Corporation of America.

[This report as it stands here was submitted to Mr. Hammond and has his approval for publication. The 4-134 organ built by Mr. Hammond for his Hammond Museum, Gloucester, Mass., will be found in September 1946 T.A.O.]

CLEVELAND HEIGHTS, OHIO*Gethsemane Lutheran*

M. P. Moller Inc., Op. 7615

Installed, July 1948

Finishing, R. J. Talbert

V-5. R-5. S-18. B-13. P-449.

PEDAL: S-4.

16 (Rohrbordun-S)

(Dulciana-G)

8 (Rohrbordun-S)

(Dulciana-G)

GREAT: V-3. R-3. S-6.

Expressive (with Swell)

8 Diapason 45s 85m

Spitzfloete 52s 2/3t 85m

Dulciana 56s 97m16'

4 (Diapason)

(Spitzfloete)

(Dulciana)

One prepared-for.

SWELL: V-2. R-2. S-8.

8 Rohrbordun 97wm16'

Viola 54s 85m

4 (Dulciana-G)

(Rohrbordun)

(Viola)

(Dulciana-G)

2 2/3 (Dulciana-G)

2 (Dulciana-G)

Tremulant

COUPLERS 10:

Ped.: G-8-4. S.

Gt.: G-16-4. S-16-8-4.

Sw.: S-16-4.

Crescendos 2: Shutters. Register.

Combons 9: GP-3. SP-3. Tutti-3.

Reversibles 1: G-P.

It is cause for rejoicing when a 1948 builder gives the stoplist of a 5-voice unit, for here's a challenge that cannot be successfully met by any synthetic

imitation of an organ. The problem of space remains lost to the organ world, because organs do take space while electrotones do not. And the problem of portability remains too, for no organ can ever be moved with such complete ease as can an electrotone.

The voices are in reality, one Diapason, two flutes, two strings. Having two 16's in the Pedal is exactly right and worth a lot of money. Enclosure of all pipes is exactly right too in such a small organ built for purely utilitarian purposes. The unification of the Great Dulciana is worth its weight in gold.

The best of our electrotones excel in the variety of soft tones available. This miniature organ meets that challenge splendidly through its soft coloring stops available at 4, 2 2/3, and 2. Mixing these higher pitches with the 8's will provide more color than the average village church organist will know how to use.

MERIDIAN, MISS.*Fifteenth Avenue Baptist*

Kilgen Organ Co.

Opened, April 1948

Recital, Edouard Nies-Berger

V-19. R-19. S-32. B-9. P-1302.

PEDAL: V-1. R-1. S-6.

32 (Resultant)

16 Bourdon 44

(Gedeckt-S)

8 (Bourdon)

(Gedeckt-S)

(Dulciana-C)

GREAT: V-5. R-5. S-7.

Expressive

8 Diapason 61

Hohlfloete 61

Gemshorn 61

4 Octave 61

8 Trumpet 61

Harp pf 49

Chimes 21

SWELL: V-8. R-8. S-8.

8 Geigen-Diapason 73

Gedeckt 85-16'

Salicional 73

Voix Celeste 73

4 Flute h 73

2 2/3 Nasard 61

8 Cornopean 73

Vox Humana 73

Tremulant

CHOIR: V-5. R-5. S-11.

8 Melodia 73

Dulciana 89

Unda Maris 61

4 Flute d'Amour 73

(Dulciana)

(Dulciana)

2 2/3 (Dulciana)

2 (Dulciana)

1 3/5 (Dulciana)

8 Clarinet 73

(Harp-G)

(Chimes-G)

Tremulant

COUPLERS 21:

Ped.: G-8-4. S-8-4. C.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S. C-16-8-4.

Crescendos 4: G. S. C. Register.

Combons 16: GP-4. SP-4. CP-4.

Tutti-4.

Reversibles 2: G-P. Full-Organ.

Cancels 5: P. G. S. C. Tutti.

Stop-tongue console; organ behind

case of grille-work and pipes.

ST. ANTHONY MONASTERY IN CINCINNATI*Photos and data by courtesy of Baldwin*

As the photographs show, there is something of undeniable charm & devotion in the physical and spiritual make-up of the Monastery. Its purpose is as a novitiate, a rest home and place of retirement for friars bent on reconsecrating their lives to a more intense devotion to their religious idealism.

"The novitiate is a training-school in religious life. On completing a four-year highschool course, the young men are promoted to the novitiate. Here they are clothed with the habit of the Order of St. Francis, and spend one year in prayer, study, and work. They are trained in the practise of mental prayer; they chant the Divine Office, official prayer of the church; they study the rule of St. Francis and its constitutions; they learn the principles and the spirit of religious life, imbibing the one absorbing idea that in all things God and the salvation of their immortal soul comes first; they do much manual labor, both in the Monastery work-shops and in the gardens and orchards annexed to it.

"Having completed the year of the Novitiate, the young friars are sent to Duns Scotus Monastery & College for a four-year course in Humanities and Philosophy. Then they are transferred to the Holy Family Monastery for a four-year course in theology. Finally, after thirteen years of study, they are ordained to the priesthood."

The stoplist of the new Baldwin shows 23 stops and two couplers, as given on March 1947 p.93. In the Monastery it is used chiefly for service accompanying. The Monastery

choir of novitiates sings Gregorian almost exclusively, in which Father John is a specialist. He holds the Mus.Doc. from the Pontifical Institute, Rome; M.Mus. from the same; Mus.Bac. from the Cincinnati College of Music, and B.A. from St. Bonaventure's. The advantages of having the two tone-cabinets will be appreciated by all experienced organists.



FATHER JOHN AT BALDWIN CONSOLE in St. Anthony Monastery, Cincinnati. He is Father John de Deo Oldegeering, O.F.M., with the Monastery for eight years, teaching chant in the Novitiate and in four other training institutions. All photographs the work of Langley, Cincinnati.

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Sanity & Insanity

WHAT happened in Washington to suddenly remove that obnoxious 10% tax on church organs, after it had been officially given up by congress as hopeless, has not yet been told; it ought to be. It's a fine example of what a lone man can do if he wants to. The credit evidently goes to Mr. A. Willis Robertson, senator from Virginia. Just before congress wound up its business by sending its last bill to Harry Truman for his immortal, insuperable, all-encompassing wisdom, Mr. Robertson stepped into the proper committee-room in Washington and told the right man that if he'd permit an innocent little amendment—call it what you like—to that bill removing the tax on certain phases of the beer business, he and his group would in turn support the bill and see that it was quickly passed. That sounded like a good trade, so the simple tax-elimination measure was tacked on as a rider; everybody, in a hurry to get home, voted yes on the whole bill; it went quickly to the all-wise Harry and was signed by him because he didn't dare offend the enormous army of those who make, sell, buy, and drink beer and vote. And that's how the churches and the organ world were finally relieved of the wretched Roosevelt tax. It went off as of July 3, 1948.

The only hitch now is the date. When is an organ considered sold? The day it is contracted for? The day first payment is made? Or the day of last payment? Since many contracts read that the organ remains the property of the builder until the final payment has been made, it seems quite likely that the ever-hungry internal-revenue department could be persuaded to put that interpretation on it, if the organbuilding industry and the churchmen got together in that effort.

I'm sorry I cannot name our Washington representative and give him the credit for this report, but he asks that we do not. Anyway let us all thank that one lone man, Mr. Robertson of Virginia, for his great kindness to the whole world of the church. The tax not only affects organs bought by churches and non-profit educational institutions but affects all other music instruments bought by them.

The more I see of the work of the organ profession, the more I'm inclined to accuse them of using their fingers but not their heads. Music is made entirely to be heard and enjoyed. Nothing matters but how it sounds and how it satisfies those who hear it. Yet, as our recital-program columns show month after month, most of the programs reflect an extreme minimum of musical ministry to the public.

It's time we Americans come back to our senses and stop the nonsense of digging into cemeteries for materials. When we play recitals strictly for each other, all right; we ought to suffer for the privilege of being organists. But when we play recitals ostensibly for the enjoyment of a cultured public we should be dragged off the bench and chucked into the nearest jail for playing the kind of stuff we persist in playing.

In our better churches the tendency is to use a more churchly type of organ music for the services, and here some of the pre-Bach resurrections are eminently satisfactory; certainly the best of them are superior to such ultra-obvious music as Rubinstein's Kamennoi-Ostrow and Lemare's Andantino in D-flat. Here also, if they're not too cacophonous and horrid, some of the contemporary French pieces fit all right. But the

moment music oversteps the bounds of listening decency, that moment it becomes totally unfit for any religious service. Mr. McDermott puts it neatly: The organ for music, not music for the organ. The thing of first importance is music.

Personally I think contemporary French music is doing our world more harm than good. "Greetings from France. I have heard a number of organs and organists, and all I can say is that we have much finer instruments and players in America. When are we Americans going to wake up? Have seen and enjoyed most of the high spots here." Here is Paris. The writer is Mr. Edgar Hilliar. And from Paris comes much of the new music that is so offensive. In Paris it is not offensive at all. There it is played from the larger organ in the high rear gallery, and it's played mostly in Catholic churches for Catholic masses. All too few Protestant organists understand the spirit of the Catholic mass; too bad. It is something quite different from the Protestant service. And it has a profound beauty too. What a French organist dare do in such a service is entirely different from what a sensible American organist will do in his services here.

I have had to listen to a lot of contemporary French organ music in American recital programs and I have yet to find one organist who likes any of it, who would spend his time hearing it repeated; though the organists playing it seem to like their own playing of it. Do organists play for themselves or for the people who hire them?

It made two people mad when T.A.O. said "Americans are stupidly undertaking to feed & clothe all Europe." One said "I believe you know Matt. 25: 40 as well as I do." Yes, I know it. Another asked about the parable of the Good Samaritan. I know that too. For years Americans were cowards, twice in history. We sat comfortably back at ease and saw Englishmen murdered by the thousands by those who were momentarily stronger than England. Finally to save our own necks we got into it and finished it up. The Good Samaritan paid the bill so long as the poor man was flat on his back; when he was up and around again he was expected to dig in for himself. The Good Samaritan did not help the thieves who beat up the poor guy. Those thieves he



WA-LI-RO'S SUMMERTIME INFORMALITY
Here's the 1948 summer-camp group under the direction of Paul Allen Beymer in Put-in-Bay happiness headquarters where play, education, and churchmanship are combined and conducted under expert leadership which included also Dr. Norman Coke-Jephcott, Robert F. Evans, and Canon Edward West.



DR. T. EDGAR SHIELDS
July 4, 1877 — July 4, 1948

would probably have batted over the head with a club. Christ did not say what He thought of those thieves, only of the Samaritan who helped so long as that help was so urgent.

"Why should we not help those in real need in other lands?" asks another. We should and did, did plenty. Remember the five girls who forgot to take oil for their lamps when they were on the road to meet the bridegroom? They wanted to steal oil from the five other girls who had the intelligence and industry to provide oil for their lamps. Remember what Christ said about that? Go get it for yourself.

"Cast not your pearls before swine." Remember who said that? "Throw him out into outer darkness where there shall be weeping & gnashing of teeth." Remember that one? Why was it said? The man's only crime was that he was too lazy to put on the expected wedding-garment. "Let the dead bury their dead." Remember? No, I didn't say it. "I will visit the sins of their fathers on the third and fourth generation of their children." You won't find that in T.A.O. but you will find it in the Bible, if you ever take the trouble to read it. Don't misquote the Bible to me and expect me to fall for it.

I get a lot of secret documents and inside information from many sources through the year—some of it enough to hang some people. Yet nobody has ever been hanged because of anything I or anyone in my office has ever repeated in any manner, shape, or form. It always pleases me when our friends report, because such things are important to the welfare of the work we're trying to do and the friends who send the reports thereby evidence complete confidence in our ability to keep secrets.

So please keep on reporting. After all, the man who keeps silent, wields no influence at all in this world; he's just a bystander. But the man who says what he thinks and says it boldly, is having his share of leadership. And heaven knows this wretched world today is going to hell on greased skids because decent people have relinquished their leadership to such creatures as Harry Truman and Henry Wallace and John L. Lewis and Rex Tugwell. I think even in our little organ world the men & women who have normal minds are guilty

of relinquishing their leadership too in favor of the extremist minority. I have yet to find one organist who likes the type of recital the other fellow plays, yet those who are actually doing anything constructive to stop that type of perverted program and restore good old fashioned wholesome music can be numbered on the thumbs of my two hands. We don't want nearly so much Bach. We don't want more than one piece of contemporary French cacophony in any hundred pieces of recital music. It's time we're saying so, emphatically.—T.S.B.

THE ORGAN WORLD WILL SUFFER FIRST AND MOST IF THIS WAGE-INFLATION CONTINUES

Some quotations from General Electric Company's president

Inflation, as well as the deflation that's always around the corner, continues to be the greatest menace to our system of free business enterprise. The rising spiral of wages and prices has been rapidly reducing the purchasing power of almost all of us, particularly those who live on fixed incomes and pensions. It has been rapidly wiping out the value of our savings accounts, war bonds, insurance policies, and other forms of savings. And unless we do something really constructive about it now, it will lead us through the inevitable crash to a disastrous period of sustained deflation with widespread unemployment, business stagnation, and the possible loss of our free system itself. Our greatest hazard is in ignorance or indifference by too many people as to the causes of inflation and deflation.

Most people—farmers, manufacturers, politicians, merchants, workers, union officials—up to three or four months ago liked what they saw of inflation—almost everyone, that is, except those who are trying to live on fixed incomes and pensions. But lately the great majority of people have come to realize that all is not well with the old Something-For-Nothing philosophy. They are confused and disillusioned. For the first time in many years they are open-minded to some good old-fashioned arithmetic and horse-sense. They want to know the score. They are ready now for something that calls for character, and honor, and common effort—even some self-denial, if necessary. They are ready for this after following the downhill path to the brink of destruction to which our folly has nearly brought us.

THE TOPS OF PIPES: No. 3

Three pipes from the 16' Dulzian in the organ built by Aeolian-Skinner and owned by Gordon Jeffery, London, Canada, show this slightly unusual reed. Audsley spelled it Dulcian or Dolcian; Bonavia-Hunt ignores it; Wedgwood also spells it Dulcian, permitting Dulzian, Dulzino, Dulziano. Since G. Donald Harrison is chiefly responsible for its contemporary use and spells it Dulzian, and to the more emphatically distinguish it from Dulciana, T.A.O. spells it Dulzian. Ernest White not only furnishes his delightful photographic artistry but also the description. It's a full-sized reed but the resonator on the lowest note is only 2' long, giving 16' tone. "Only the top harmonics get amplified, which, together with its stoppers, give the whole thing the sound of a positive-sounding Vox Humana. Dulzians are very useful and quite accommodating as to tone. Often in small German organs they are the only 16' bass. They speak promptly and can be regulated to sound like flutes or reeds. The amount of opening at the top largely controls the quality. Magnificent as a 16' manual reed in a Swell or Choir. It takes but little room. This particular example is voiced on 2" wind."

IF ORGANS TAKE TOO MUCH SPACE

Let's go the whole way and save space not only by using an electrotone instead of an organ, but also by using a phonograph and saving the space required for both organ and choir. There are many phonograph recordings of church music that are better than the average choir can duplicate. We could even use the phonograph for the congregational hymns, and thus save the space the congregation takes.

JULIUS REUBKE

"Who was Julius Reubke? Dictionaries give him but little."

We must not expect dictionaries or any other books to pay much attention to mere organists. First there was Adolf Reubke, an organbuilder born Dec. 6, 1805, in Halberstadt, Germany, and died there March 3, 1875. He had three sons, one an organbuilder, another a teacher and choral conductor, and the middle one Julius who has made the name famous.

Julius Reubke was born March 23, 1834, in Hausneindorf, Germany, died June 3, 1858, in Pillnitz. Julius studied piano with Kullak, composition with Marx, and then topped it off by studying with Liszt. Julius wrote some piano pieces, songs, etc., but evidently his one real composition was The 94th Psalm, with the subtitle Sonata. Julius Reubke was not an organist, but probably through his contact with Liszt, who by that time was seriously interested in the organ as a solo instrument, he himself also determined to try his hand at a composition for organ. This magnificent tone-poem was the result.

The Sonata was published posthumously by J. Schuberth & Co., Leipzig, and our copy bears no publication date. In 1932 Oxford University Press published it as "newly edited by Herbert F. Ellingford," and in 1934 G. Schirmer Inc. published it as "edited by Caspar Koch."

E. Power Biggs made a superlative recording of it in 1944 on the great Aeolian-Skinner in the chapel of Harvard University, Victor's album M-961, one of Mr. Biggs' finest recordings. The last time I heard it played was Oct. 1, 1947, by J. H. Ossewaarde in Calvary Episcopal, New York, and Mr. Ossewaarde did such a magnificent job of it that I immediately wrote a review in considerable detail—discarding the review later to save T.A.O. readers an overdose of T.S.B. viewpoints. But if Mr. Ossewaarde announces another performance of that work, it will be well worth hearing if he is able to live up to the excellence shown in that earlier playing. To me, the Reubke Sonata is possibly the greatest composition ever written for the organ.

Reubke's death at the tragic age of 24 probably deprived the world of infinite treasures in music, if we dare base a guess on this one composition. It was the stupendous playing of Dr. Charles Heinroth that first showed me the true value of the work. Having heard him play it just once was enough to send me to the music store the next day for my copy.—T.S.B.

More Right Playing for You

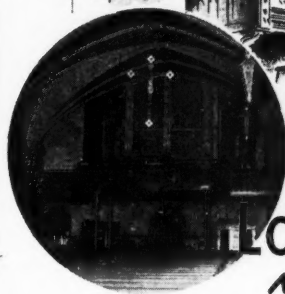
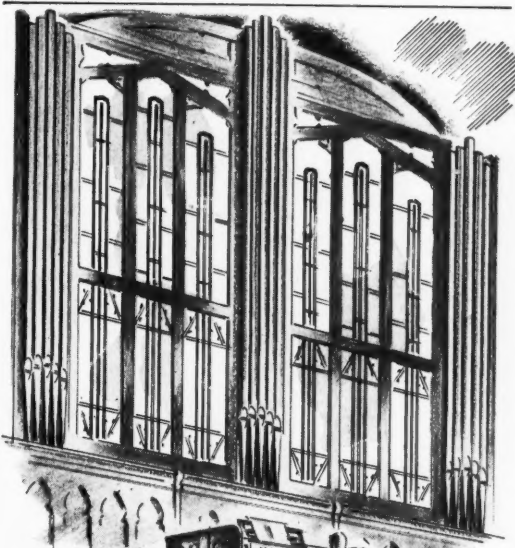
Phonograph recordings reviewed by CHARLES VAN BRONKHORST

After several years of complete inactivity in organ Columbia begins anew with one of the finest recordings yet produced. The music is some of Bach's greatest—Prelude & Fugue Ef, Fugue Dm (The Giant), Fantasia & Fugue Gm (The Great), and Toccata F; E. Power Biggs is organist on the 4-70 Aeolian-Skinner designed by G. Donald Harrison for St. Paul's Chapel, Columbia University. Columbia MM-728, five 12" disks, 72490-D to 72494-D, \$7.10.

The St. Paul organ, installed soon after Harvard's Germanic Museum instrument, embodies classic ideals plus those of modern organbuilding. In addition to a practically independent Pedal (the only borrows are four Pedal stops) there are three unenclosed manual divisions and two enclosed which make available the modern Swell and Choir Organs with all their characteristic color and development.

It is a joy to hear Mr. Biggs play Bach on a large modern instrument. Though all but the Dm Fugue have been previously available on records, I feel safe in saying that all are now superseded by these new versions. The Ef Prelude & Fugue was recorded several years ago by Mr. Biggs on the Germanic Museum organ, but the new disk is such an improvement both in instrument and recording that there can be no question as to its superiority. The Gm Fantasia & Fugue

WICKS ORGAN OF THE MONTH



*St. Vincent
de Paul
Church*
LOUISVILLE
KENTUCKY

This superb three manual installation embodies all the finest features of Wicks Organs.

Expressly designed by Wicks technicians in collaboration with the Reverend Father George J. Drechmann and his organist-staff, it provides a tonal structure adequate for the playing of any organ literature of any period that can properly be played in the Church. Rich in color and artistically balanced in fundamental tonal resources, the responsiveness and ease of control, provided by Wicks Direct Electric Action make it an ideal instrument.

The cornerstone of Saint Vincent de Paul was laid in 1878. The seating capacity was two hundred. Reverend John J. Heising was then Pastor and this fast growing parish necessitated continued additions. In November, 1885, the cornerstone for the present building was laid and the building completed in 1888. Since then, additions have been built, the congregation at this time numbering four thousand.

We are honored and pleased to include in our long lists of fine installations, this great Kentucky Church.

WICKS
★ ORGANS ★

HIGHLAND ★ ★ ILLINOIS



CLAUDE L. MURPHREE ON THE BENCH
His pupils, the men, left to right, Richard Busby, Wm. Weaver, Paul Langston, Douglas Johnson, Wm. Loucks, Robert Fort, Thomas H. Fay; and pupil Charmaine Linzmayer front center; the two other ladies are wives of faculty members, Mrs. Jones, Mrs. McCutchan.

has been available readily only in the stodgy Albert Schweitzer recording which encourages little if any interest in Bach's great music. Mr. Biggs with technical facility, a carefully selected tempo, and a real conception of the music, makes his performance not only vitally interesting but exceedingly beautiful as well. Each important thematic line is given its proper emphasis through intelligent & artistic use of the organ's resources.

The F Toccata recorded earlier by Carl Weinrich on a small Germanic-type instrument is given first-rate treatment in this new version. Here we have a truly thrilling performance by a top-notch interpreter of Bach's larger works on an ideal instrument for the purpose. The Dm Fugue which Bach wrote on the chorale "We all believe in one true God" and which is here recorded for the first time marks a real contribution to the growing list of organ recordings.

According to Mr. Biggs we are indebted to Columbia's Mr. T. Turner for the excellent reproduction of the St. Paul instrument. The recording is the most lifelike yet released, capturing not only the authentic tones of the organ but the depth & resonance of the building as well.

Walter Baker's second high-fidelity release for Adelphia Records makes available for the first time Karg-Elert's lovely Hymn to the Stars plus another version of the Vivace from Bach's Sonata 6; one 12" vinylite record, 0-1002, \$3.00 including tax and postage. After two unsuccessful requests for additional information regarding the organ used I can quote only the details included on the record-label. The instrument is Moller's, in the Presbyterian Church, Overbrook, Pa.

Karg-Elert's Hymn to the Stars is in my opinion one of the most beautifully descriptive-organ numbers ever written. Plenty of rich harmonies here plus a unique opportunity for artistic use of all the organ's varied resources, which this particular instrument seems to have in sufficient quantity. Mr. Baker gives this music just the kind of treatment necessary for completely satisfying enjoyment.

With a natural edge over the earlier Carl Weinrich recording of the Bach Vivace in the matter of instruments, Mr. Baker proves himself no less an artist in interpreting the music. He plays with a good restraint despite his tempo, and in so doing makes this movement not a technical exercise but a worthwhile musical experience. Recording is of the same high standard achieved in the first release of this series.

A SERVICE TO REMEMBER

By William A. Goldsworthy now living a life of leisure

We have been down the Atlantic seaboard to St. Augustine, across the Gulf coast through to Arizona where

we spent three weeks, leaving there early in March for Los Angeles, and ultimately back home, first visiting the Grand Canyon and Colorado.

As for organplaying, if you kick at what you hear in New York City, what would you say of some of the things we have heard? Also bad choirs and impossible preachers. But one ray of light was Camil Van Hulse. He is a gentleman, a scholar, a good performer, and a fine writer. He calls things as he sees them, only less vigorous than I, and his viewpoint is broad & comprehensive. The Catholic church in New York could use him. He did for us a short mass of his that was devout as well as musicianly. Each Wednesday evening a group of string-players meet in his studio and do the finest trios, quartets, and quintets written. And keep watch for his compositions. You can't read them off and write a review in five minutes, but a little study will help both the reviewers and the readers.

In one church we attended the Sunday morning communion service and for the offertory what do you think we got? No anthem; the choir sat there as though in a theater, and the organist played seven minutes of an intricate modern organ-recital piece. Then the preacher prayed "for the whole state of the church" and boy, how some of us needed it.

I'll take care of your education as we go along.

WHO DETERMINES QUALITY?

"The Cow-Puncher on the music committee demands, 'Who determines quality?' For one, he doesn't, but it's a hard matter to persuade him of the fact. Ultimately, and of necessity, quality of music given any church stems from the scholarship and instinct of the organist-choirmaster. If there is any member of a music-committee who has that scholarship and instinct, he is wasting time and money hiring somebody else."—Dr. Eric DeLamar, in the Bulletin of the Southern California Council of Protestant Churches.



**CATHARINE
MORGAN**

F. A. G. O., F. W. C. C.

Concert Organist

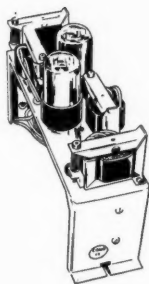
Organist and Director of Choirs

HAWES AVENUE METHODIST CHURCH
Norristown, Pennsylvania

CONNSONATA HAS *Natural Tremulant** ... LIKE VOICE VIBRATO



2A
CLOISTER MODEL



DON'T CONFUSE THE CONNSONATA WITH OTHER ELECTRONIC ORGANS

The CONNSONATA is unlike any other organ, electric or electronic. Each CONNSONATA tone is produced by its own individual source, which is an exclusive, patented use of the vacuum tube and the most prolific and versatile source of musical tone known to modern science.



THE CONNSONATA *Tremulant...*

1. Is an integral part of the tone production circuits. It is NOT an effect that is added to or superimposed on the tone by some mechanical or artificial means.
2. Has all three of the elements of true and natural vibrato: pulsations of loudness, pitch and timbre.
3. Can be varied in speed and amplitude, or strength, as desired.
4. Can be used on either or both manuals, as desired, because there are two tremulant tablets—one for the Great manual and one for the Swell manual.
5. Can be used with pleasing effect in a wide variety of applications.

America's Finest ELECTRONIC Organ

● Connsonata's distinctively beautiful, richer tones are created by purely electronic means, without the use of blowers, vibrating reeds, revolving wheels or other moving mechanical parts. Only the electrons move! Each tone has its own characteristic and complete series of natural harmonics, or "overtones," and each has its own individual source, providing rich ensemble, or chorus effects.

Complementing the above tonal advantages for even greater musical enrichment and enjoyment, Connsonata's *natural tremulant* gives that extra quality so desirable.

★ ★ ★

Send today for descriptive literature and name of local dealer, who will gladly arrange a *private demonstration*. CONNSONATA, Division of C. G. Conn Ltd., Elkhart, Indiana, Dept. 903.

The Connsonata is a development of the Sound and Electronic Research Laboratories of C. G. Conn Ltd., for over 70 years specialists in musical tone.

Connsonata

DIVISION OF C. G. CONN LTD.





SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

CHRISTMAS PROGRAMS

Explanation of abbreviations for nationalities will be found on Sep. 1947 p.296. For the most part, only choral works are listed here.

DR. CLARENCE DICKINSON

*Brick Presbyterian, New York

Carols of Many Nations

16, O have ye heard
A, Billings, A virgin unspotted
Gr, Still grows the evening
Gr, Shepherds on this hill
A, F.B.Staley, What can this mean
C, In a stable mean and lowly
F, Come Marie Elisabethte
Ho, Sleep my Jesus

R, ar.Gaul, Snowbound mountains

A, ar.McIlwraith, I wonder

16, The angels were singing

Unless otherwise specified these are all arranged by Dickinson, presumably published by Gray.

JOHN EHLERS

*St. Matthew Lutheran, Pittsburgh
boys 2-p, Teschner, O Lord how shall
3-p, Praetorius-ar.Lundquist, Lo how a
3-p, Handey-ar.Lundquist, Daughter of organ,
Bach, In Thee is Gladness
j, 2-p, Gastoldi-ar.Martin, In Thee is w,
2-p, French, Glory in excelsis
j, 2-p, Schroeder, Lift up your heads
3-p, Othergraven, To you this night
3-p, ar.Davis, Sing we noel
3-p, ar.Lundquist, Earth and heaven
j, 1-p, Glory to God
j, 1-p, Geibel, In old Judea
5-p, Reuter, Come hither
3-p, Handel-ar.Stelzer, Joy to the world
m, Barnby-ar.Kessel, Now the day is

It is useless to list music unless a composer or arranger is named, none the less we give this full program because Mr. Ehlers has been thoughtful enough to indicate the choirs and parts.

VIRGIL FOX, Organist

W. RICHARD WEAGLY, Director

*Riverside Church, New York

Christmas Candlelight Service

Mo, ar.Lockwood, Lightly bells are
Ba, Donestia, Happy Bethlehem
S, ar.Dickinson, Nightingale awake

William A. Goldsworthy

A.S.C.A.P.

Composers' consultant
in analytical criticism of
manuscripts
and preparatory editing
for publication

ADDRESS

234 EAST 11th ST. NEW YORK 3

E, H.K.Andrews, Before Dawn
F, C.Wood, Ding-dong merrily
A, F.H.Ballard, Lamb and Jesus Slept
F, Gevaert, Sweet shepherds roaming
A, P.M.Stimson, The First Carol
A, M.Daniels, Through the dark
Castelnuovo-ar.Tedesco, Lo the Messiah

HAROLD FRIEDEL

*St. Bartholomew's, New York

Music of Five Services

W, ar.Erickson, Deck the hall
Whitehead, O Jesus-child my joy
Broughton, Holly and ivy
Beach, Around the Manger
Friedell, Make we joy now
Willan, The Three Kings
Dickinson, A story fair
R.Trunk, Idyll
Gauntlett, Once in royal David's
Bortniansky, Cherubim Song
Friedell, In Excelsis Gloria
D.M.Williams, To Bethlehem
Dickinson, The Shepherd's Story
Handel, He shall feed His flock
Lehman, No candle was there
Adam, O Holy Night
Donostia, O Bethlehem who gavest
H.Parker, Before the heavens
D.M.Williams, In the beginning

EDWIN ARTHUR KRAFT

*Lake Erie College

Vesper Service—Women's Voices

M.Shaw, Make we merry
Holler, While shepherds watched
Broeckx, There came an angel
Bement-ar.Niles, Jesus rest your head
ar.Niles, I wonder as I Wander
Ca, ar.Kraft, Glory be to God
H.A.Matthews, Sleep holy Babe
Hageman, Christmas Eve
H.A.Matthews, O lovely voices
Fletcher, Ring out wild bells
Mr. Kraft's prelude, two interludes, and

Corliss R. Arnold

M. Mus.

Organist and Choirmaster
FIRST METHODIST CHURCH
El Dorado, Arkansas

Cyril Barker

Ph.D., M.M., A.A.G.O.

Detroit Institute of Musical Art
(University of Detroit)
First Baptist Church, Detroit, Mich.

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Tchaikovsky, Dance of Candy Fairy
Dance of Reed Flutes
Macfarlane, Evening Bells & Cradlesong
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Candlelight Service
Roberts-h, God Rest You Merry
Edmundson-j, Fairest Lord Jesus

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Pasquet-h, Lo How a Rose
 Brahms-h, Lo How a Rose
 Gaul-j, March of Three Kings
 A lovely Rose, Praetorius-h
 t, The Living God, O'Hara-vy
 God rest you merry, Lefebvre-r
 Here are we, Willan-co
 s-a, Virgin by the Manger, Franck-g
 t, Jesus rest Your head, ar.Niles-g
 The Christ child lay, Lovelace-b
 a, Slumber Song of Madonna, Head-vc
 Hark in the darkness, ar.Davis-e

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Shepherd's Story, Dickinson-h
 Bach-Gounod, Ave Maria
 Angels o'er the fields, ar.Dickinson-h
 t-b, Jesu Bambino, Yon-j
 Whence is that goodly, Lovelace-n
 m, March of Magi, Gaul-h
 Carol of Drum, ar.Davis-vb
 O holy night, Adam-o
 Silent night, Gruber

Choir of 22s-11a-8t-19b. Mr. Lovelace has indicated all details, including the publishers. The 'ht' numbers from his two services were Dickinson's "Christmas Story" and Davis' "Carol of the Drum."

SOME CANTATAS

Benjamin Britten's "A Ceremony of Carols" was done by Virgil Fox and Richard Weagly in Riverside Church, New York.

Dr. Joseph W. Clokey's "Christ is Born," Donald D. Ketting, First Congregational, Columbus.

Dr. Clokey's "When the Christ Child Came," William H. Schutt, Grace Covenant, Richmond;

Robert M. Stofer, Church of Covenant, Cleveland;

and W. William Wagner, First Congregational, Battle Creek.

H. A. Matthews' "Story of Christmas," Edwin Arthur Kraft, Trinity Cathedral, Cleveland.

Saint-Saens' "Christmas Oratorio," Messrs. Fox and Weagly.

Dr. David McK. Williams' "Pageant of the Holy Nativity," given by "members of the junior congregation," St. Bartholomew's, New York.

NOTES

No useful purpose is served by presenting too many programs here; it would involve duplication rather than additional suggestions. The candlelight service by Messrs. Williams and Erdman in Ascension Lutheran

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Charles Dodsley Walker

Samuel Walter

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 Indianapolis

Milwaukee, was given five times: Dec. 7 & 14 at 4:15 & 8:15, Dec. 11 at 8:15. Too many programs even today indulge in the folly of calling anthems or carols merely traditional, or French, or 16th-century, none of which is worth a continental to our readers; we must have the composer or arranger, or both. Even at Christmas when the music is infinitely more vital in carrying the message of the birth of Christ than the sermon, some clergymen still feature their own names on the calendar but fail to give their organist the same courtesy of credit; such clergymen are not Christian at all but selfish heathen. For example the 8-page printed program of a church in La Grange, Ill.; minister's name on the first page, organist's nowhere.

In Plymouth Congregational, Fort Wayne, there was an interesting "Family Christmas Vespers" evidently using paintings & sculpture combined with carols in a "Christmas Around the World" trip, inspired by Cynthia Maus' book, World's Great Madonnas, but details of presentation are not evident, and though the printed calendar gives lots of names, including those of all three choirs, the names of the clergyman and organist are not discoverable as such; too bad the organist did not write a description of just what was done and how it was done.

No programs are used here to flatter or bait a reader; all are selected on the basis of their value to the rest of the profession. We repeat that when something unusual is done, the organist doing it can be of service to his profession and the world of church music if he will take the hour or two needed to write a detailed report of what was done and how it was done. Such special reports would be a real service.

THAT TRUMAN DRAFT ACT

While all the details have not yet been announced, there is a tendency to exempt from the draft young men who can qualify as "specialists." What that gibberish actually means is not divulged but if any young man should be exempt from compulsory military service it certainly is the performing musician whose fingers mean success or failure in his career. For the average young organist it is not important, but for the exceptional specialist aiming at a concert career it is vital. Something should be done quickly to save these exceptional young men from certain disaster.

ONLY ATHEISM

"By this decision, the supreme court of the United States has held that only atheism is constitutional. In our public schools you may preach atheism and, of course, communism, but not God. An appalling decision!" Thus says Edmond B. Butler of Fordham University Law School.

William H. Barnes

MUS. DOC.

Organ Architect
 Organist and Director
First Baptist Church, Evanston

Author of

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DR. BIDWELL'S RECITALS*Season in Carnegie Hall, Pittsburgh*

The 1947-8 book of recital programs by Dr. Marshall Bidwell on the 4-126 Aeolian-Skinner in Carnegie Hall shows recitals from No. 3847, Oct. 4, 1947, to 3922, June 27, 1948, programs Saturdays at 8:15, Sundays at 4:00, different program for each. Because his seems to be about the only such successful organ-recital series left in America, we again give space to a summary in spite of the enormous cost of printing today. Following data come from Dr. Bidwell's preface.

53 Seasons completed;

76 Recitals, etc.;

1048 Compositions, including

945 Organ solos, representing

284 Composers, among whom were

112 Americans;

48 First-performances in the series.

Composers presented most frequently:

151 Bach

34 Handel

23 Widor

22 Mendelssohn

17 Wagner

14 Gaul

13 Schubert

12 Beethoven, Couperin, Guilmant, Haydn

11 Clokey, Vierne

10 Karg-Elert

9 Debussy, Edmundson, Franck, Grieg, Reger

8 Buxtehude, Mozart, Saint-Saens, Tchaikovsky

7 Brahms, Liszt, Pachelbel

From the 16-page index we note the pieces by American composers, since so many other recitalists show an almost total ignorance of them. Hymntune music and transcriptions are generally omitted here. Figures after a title show the number of years it has been consecutively used. We also include some organ pieces of special concert value not by American composers. Canada is just as much American as the States.

Barnes, Gregorian Toccata 6

Bedell, Bedeck Thyself 4, Divertissement

2, Noel Provencal 6, Toccata Basse 6

Biggs, Toccata Deo Gratias 6

Bingham, Twilight at Fiesole 6

Bird, Oriental Sketch 2

Boex, Marche Champetre 3

Bonnet, Elfs

Bornschein, French Clock 6

Borowski, Sonata Am 2

Cadman, At Dawning 2, Sky-Blue Water 6.

Callaerts, Intermezzo

Clokey, Bell Prelude 5, Canyon Walls 6

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d'Antaffy, Sportive Fauns 6

DeLamarer, Carillon, Four Eclogues,
Suite 4.

Demarest, Memories 2

Dethier, Christmas 6

Dickinson, Old Dutch Lullaby 2

Diggle, Carol Fantasy, Rhapsody on Carol,
Song of Triumph.

Edmundson, Apostolic Symphony, Bells

Through the Trees, Elfin Dance 6, Vom
Himmel Hoch 6.Elmore, Autumn Song 3, Donkey Dance 6,
Humoresque 2.

Federlein, Scherzo-Pastorale 6

Gaul, Ascension Fiesta, Chant for Dead

Heroes 6, Easter on Mt. Rubidoux 6,

Easter with Penna. Moravians 2, Foot

of Fujiyama 2, La Brume 2, Wind &

Grass 2, Yasnaya Polyana 2.

Gigout, Scherzo E

Guilmant, Lamentation, Marche Nuptiale,

Pastorale A, Son. 5: Scherzo, Son. 7:
Dreams.

Hokanson, Song of Thanksgiving 2

Jennings, Prelude-Sarabande-Fugue 6

A.H.Johnson, Three Pastels 6

E.F.Johnston, Evensong 6, Midsummer Ca-
price.

Kinder, Caprice 6

Kreisler, Caprice Viennois, Liebesfreud, Lie-
besleid, Old Refrain.

Leach, Seven Casual Brevities 2

Liadov, Musical Snuffbox

Lieurance, Waters of Minnetonka

Macfarlane, Evening Bells 2, Scotch Fan-
tasia 6, Spring Song 6.

Mackelberghe, Triptych 6

Matthews, Caprice, Passing of Summer 2.

McAmis, Dreams 6

McKinley, Cantilena 4

E.Nevin, Narcissus, O That We Two,
Rosary, Venetian Lovesong.

G.B.Nevin, Will o' Wisp 6

Parker, Allegretto Efm 6

Pasquet, Lo How a Rose, Patapan.

Ponchielli, Dance of Hours

Purvis, Carol Rhapsody 4, Divinum Myster-
ium 4, Idyl 5, Romanza, Spiritual.

Rogers, Son.Em: Scherzo 2.

Rowley, The Four Winds

Rubinstein, Kamennoi-Ostrow

Russell, Basket-Weaver 5, Bells of St. Anne
6, Up the Saguenay 5.

Saint-Saens, Fantasia Ef, Swan.

Schumann, Canon, Sketch Df, Traumerei.

Scott, Toy Trumpet

F.S.Smith, Spring Morn 2

Sowerby, Carillon 6, Comes Autumn Time 6,
Jovous March.

Stebbins, In Summer

Stoughton, Calypso, Fairyland Suite 6,
Chinese Garden.

Sturges, Meditation

Swinnen, Chinoiserie 5

Taylor, Looking-Glass Dedication 6

Titcomb, Puer Natus Est 3

Verrees, Intermezzo 6

Weaver, Bell Benedictus 3, Christmas Pas-
torale 2, Cuckoo 5, Squirrel 6.

Weinberger, Bible Poems 4

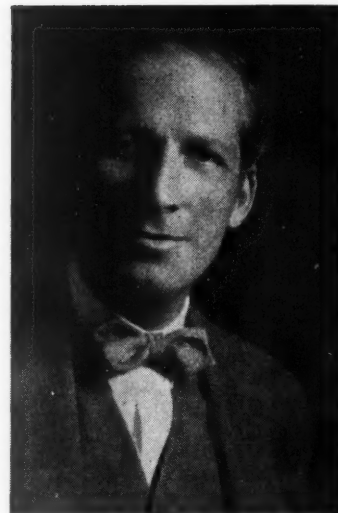
Whitmer, Christmas Folksong 3

Willan, Int.-Passacaglia-Fugue 2

Yon, Christmas in Sicily 6, Concert Study
Dm 6, Jesu Bambino 6, Hymn of Glory

6, March Pastorale 4, Primitive Organ 6.

Anyone who underestimates Dr. Bidwell's appreciation of true musical values is making a mistake; he's one of the all too few recitalists who know what good listening music is. That's why all this space is devoted to his selection.

**A. W. BINDER**

on the faculty of the new Hebrew Union College School of Sacred Music, New York, was born in New York City on a Jan. 13, studied in Columbia University, earned his Mus.Bac. there in 1926. He has long been associated with Jewish music, gaining prominence for his compositions in that field. He teaches liturgical music in the Jewish Institute of Religion, is music director of the 92nd Street Y.M.H.A., choirmaster of the Free Synagogue, all in New York City. In addition to music for the Jewish service he has composed considerably for orchestra and other fields, including anthems of use in Christian churches. He is one of the leaders in the world of Jewish music today.

Robert Baker

Sac. Mus. Doc.First Presbyterian Church of Brooklyn
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E. POWER BIGGS*American Recitalists: No. 2*

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Mr. Biggs was born on a March 29 in Westcliff, Eng., graduated from Hurstpierpoint College, Sussex, won diplomas in the Royal Academy of Music, London, in 1929, the Associateship there in 1930. Before he was 20 he was made assistant in Christ Church, I.G., London; in 1928 he became organist of Chiswick Parish Church, London.

In England he studied organ with C.D. Cunningham, Dr. Stanley Marchant; in America he did a bit of coaching under Ernest Mitchell and Dr. T. Tertius Noble. He first came to America for a tour in 1929, returned to stay in 1930, became a citizen in 1937. He is "married to Peggy. Name was Allen before I snagged her. She is quite yum yum," says he. She calls him "the scoundrel" and "Biggsy" and a few other names too. He's one of the grand chaps of the organ universe. And he has been using his head in a most commendable way ever since he decided to make the organ his career and America his home.

Since 1935 he's been organist and choir-master of Harvard Church, Brookline, Boston, using substitutes liberally for the periods of his tours through the country. The organ is a 4m Skinner of 1932; choir of adults, mostly volunteer, and at times he has two rehearsals a week with additional work for individual choristers. "A wonderful church and a minister, Dr. Ashley Day Leavitt, who is a grand Christian gentleman."

Every Sunday through the year he broadcasts programs of the classics, partly organ, partly organ & ensemble, over nationwide C.B.S. network, and in this capacity has been repeatedly given first place in Musical America's poll of some 500 music critics.

As organist for the Berkshire Music Center he is on the Tanglewood faculty and is scheduled for two recitals, one of Bach, the other of concerted music by Mozart, Piston, Poulenc.

Mr. Biggs has been astonishingly successful in crashing the gates of heaven (Boston Symphony) with performances of organ concertos under the baton of Serge Koussevitzky, playing the Sowerby Concerto, Piston's Pre-

lude & Allegro, the concertos of Handel, etc.

In the 1937-8 season he made Boston take complete-Bach in twelve recitals, pay for them, and like them. And the uppity Boston newspapers gave him royal support. As an antidote he went to the opposite extreme and closed 1938 with a program of all-Sowerby on the great Harvard University organ. In 1940 he entered the sacred precinct of Columbia University with his twelve programs of complete-Bach. And in 1945 added complete-Bach to his series in the C.B.S. Germanic Museum broadcasts. It cannot be forgotten that this unique Museum broadcasting has been continued through the support of one of America's greatest patrons of music, Mrs. Elizabeth Sprague Coolidge.

Yet one final field, recording. In addition to other albums and individual records he did the Art of Fugue in two albums, Orgelbuechlein in three; other outstanding albums contain Reubke's Sonata, Sowerby's 'Symphony' in G, and works for organ & instruments by Mozart, Handel, Corelli, Felton. Possibly the climax was doing Piston's Prelude & Allegro for organ & orchestra with Koussevitzky and the Boston Symphony. The newest and one of the very best of organ solo albums is his Organ Music of Bach, done by Columbia.

What else is the man up to? "Live in a large old house in Cambridge. Grow

Roses. Feed Birds. Have a little power mower to mow the lawn." Don't ever underestimate E. Power Biggs.

PRIZES & COMPETITIONS

\$1000. for an 'army song' is offered by the U. S. Army; contest closes in December; data from Room 2035, Tempo Bldg. C., 2nd & Que Sts., S.W., Washington, D.C.

\$100. for a secular song is offered by the Chicago Singing Teachers Guild, 64 E. Van Buren St., Chicago 5, Ill.; closes Oct. 15.

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*Bach, Toccata & Fugue Dm

Three Schuebler Choralpreludes

Franck, Chorale Bm

Handel, Con. 4: Allegro

Peeters, Lied to the Ocean

Whitlock, Scherzo

Freeman, Wistful Shepherd

Dailier, Electa ut Sol

*Buxtehude, Prelude & Fugue F

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NEW YORK CITY**RICHARD J. HELMS**

organist of the Second Presbyterian, Kansas City, Mo., was born on a Dec. 29 in Myers-town, Pa., finished highschool there, and graduated from Westminster Choir College in 1944 with the Mus.Bac. degree. His organ teachers: Walter Baker, Porter Campbell, Dr. Alexander McCurdy, Dr. Harry A. Sykes. He also took a course in the Gregorian Institute. In the First Congregational, Toledo, Ohio, to which he was appointed in 1944, he maintained multiple choirs, as he had done in previous positions and is now doing in Kansas City.

Bach, Three Schuebler Choralpreludes

Ducasse, Pastorale

Dupre, Intermezzo

Whitlock, Fidelis

Franck, Finale Bf

*Vivaldi-Bach, Concerto Dm

Brahms, Three Choralpreludes

Dupre, Prelude & Fugue Gm

Williams, Rhosymedre

Vierne, 2: Scherzo; Cantabile; Allegro.

*Bach, In Dulci Jubilo (three)

Daquin, Noel D

Dupre, Variations on a Noel

Langlais, Nativite

Milford, Christmas Night Pastorale

Reger, Weinachten

Purvis, Carol Rhapsody

ISAAC WATTS

was born July 17, 1647, in Southampton, England, died Nov. 25, 1748, in the home of a friend in London with whom he had spent the last decades of his life. He was a preacher, and a bachelor, and he wrote many hymn-texts. The Hymn Society is fostering a Watts festival this year, marking the 200th anniversary of his death; full details from Dr. Reginald L. McAll, 2268 Sedgwick Ave., New York 53, N.Y.

DETROIT GUILD

of Church Musicians is holding auditions Sept. 12 in Woodward Avenue Baptist, Detroit, Mich., an annual event staged for the benefit of all employers & employees in the church-music field. A splendid & practical service to everybody concerned.

DR. C. HAROLD EINECKE

has been appointed to the First Presbyterian, Santa Ana, Calif., where he will serve in the departments of music and youth. By way of introducing Dr. & Mrs. Einecke to the choristers, the Church sponsored a week's out-

ing for the Eineckes and the entire choral groups at Big Bear Lake in the mountains.

SOCIAL-DEMOCRATS AT WORK

"The present bureaucratic system of regulations and licenses results in a shortage not only of food but of all ordinary necessities."—Reader's Digest, reporting on the 'new deal' in actual practise in Germany today. Will Americans be fools enough to continue to try it here under the lamentable leadership of Harry Truman?

Charles H. Finney*A.B., MUS.M., F.A.G.O.***HOUGHTON COLLEGE
and Wesleyan Methodist Church**

Houghton, New York

Maurice Garabrant*M.S.M., F.T.C.L.*

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Director, The Long Island Choral Society
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CORLISS R. ARNOLD

has been appointed to the First Methodist, El Dorado, Ark., where he has four choirs and a 4m organ; he succeeds the late Kenneth Eppler. Mr. Arnold was born on a Nov. 7 in Monticello, Ark., graduated from Hendrix College with the Mus.Bac. degree in 1946, and went to the University of Michigan. He studied organ with J. Glenn Metcalf, Dr. Robert Baker, Dr. Marshall Bidwell, Dr. Charles E. Peaker. His first position was with the First Presbyterian, Conway, Ark., in 1943; for the 46-7 season he taught organ and piano in Hendrix College and was organist of the First Methodist, Conway. He earned his M.Mus. in the University of Michigan last June. He is still single, and was too young to be taken into the armed forces during the recent war.

ARVILLE BELSTAD

of Plymouth Congregational, Seattle, has been appointed to the First Christian, Portland, Ore., recently vacated when Lauren B. Sykes decided to devote himself exclusively to his various college positions; he will also teach organ in Pacific University. Mr. Belstad was born on a June 7 in Seattle, finished highschool there, and turned to music, studying organ with Judson Waldo Mather and with Willard Irving Nevins in the Guilman Organ School. He has done much accompanying for concert artists—Bampton, Brownlee, Melchior, Tibbett, etc.; conducted an annual music festival in Seattle; and gave concerts with his choir, raising \$4000. thereby for church improvements—Echo Organ, a new piano, new robes, etc. He married Elvira Haugen in 1923 and they have one child.

CRAIGHEAD & REIFF

and hooray! Two organists marry. June 19 in the First Congregational, Los Angeles. The bride: Marian Reiff, native of New Cumberland, Pa., B.A. of Lebanon Valley College, graduate of Westminster Choir College and on the faculty there for two years, pupil of Dr. Alexander McCurdy and his assistant in Philadelphia; for the past three years organist of the Los Angeles First Congregational where the ceremony was performed. The wedding music:

Bach, Prelude & Fugue G

Vierne, 2: Scherzo

O perfect love, Willan

Franck, Prelude-Fugue-Variation

Ich liebe dich, Beethoven

and "the traditional wedding marches (used even at an organist's wedding)." Clarence Mader, with whom both bride & groom have been coaching, played the wedding music. The groom: David Craighead, born on a Jan. 24 in Strasburg, Pa., had his highschooling in Santa Ana, Calif., graduated from Curtis Institute with the Mus.Bac. degree in 1946, studying organ with Dr. Alexander McCurdy, as well as with Mr. Mader as noted. His first church was the First Presbyterian, Anaheim, Calif., in 1937, then to the same in Orange in 1938 and Santa Ana 1941, and the Bryn Mawr Presbyterian in 1942. In

1946 he went to his present Pasadena Presbyterian, Pasadena, Calif., where he has a 4-73 Murry Harris and Howard Swan takes care of the six choirs; the Church has its own broadcasting station and the schedule includes two 15-minute organ programs each week. "The most unusual feature is a large house on the ocean front some 50 miles away where the various church groups and choirs go for retreats during the year. In 1945 he was taken under LaBerge management for organ recital tours and in that activity has become best known throughout the country.

GRACE LEEDS DARNELL

who has been conducting her special courses in Palm Beach, Fla., has returned to New York and has resigned from her church, St. Mary's in the Garden, and is taking a special course in Columbia University.

RICHARD W. ELLSASSER

announces the dates of his first recitals in his new Wilshire Methodist, Los Angeles, for Oct. 10, Nov. 14, Dec. 12; other artists in the series will be David Craighead, Richard Ross, Alexander Schreiner. American composers whose works Mr. Ellsasser will play include Clokey, Nevin, Russell, Sowerby, Virgil Thompson; he will also include some of his own compositions.

KATE ELIZABETH FOX

of New York spent her summer abroad, sailing on the Mauretania, returning on the Queen Elizabeth.

FREDERICK STANLEY SMITH

director of music of the Raleigh schools and organist of the First Baptist, Raleigh, N.C., has resigned both positions to become organist of Christ Church, Raleigh. During the past season Mr. Smith gave a series of music talks over WPTF, and in turn heard some of his own compositions played by George Crook over the N.B.C. network. A photo and biography of Mr. Smith will be found in May 1941 T.A.O., in the American-composers series.

GUILD EXAMS

Fellowship certificates were earned by John Alves and John Leo Lewis in the 1948 tests; Associateships were earned by 23.

CHORAL CONDUCTORS

The Choral Conductors Guild of Southern California, 3330 W. Adams Blvd., Los Angeles 16, Calif., is publishing its C.C.G. Journal. Vol. 1, No. 2, June 1948, is 8x11, 16 pages, illustrated, dealing with news and other matters of interest to organists and others who direct choral groups. Editor is Halstead McCormac. Price not named. Both the Guild and its publication are fine ideas.

NEW YORK'S OPERA

The demands of laborunions for more & more money every six minutes has resulted in an announcement by the Metropolitan Opera Association, New York, that there will be no opera next season. It's probably nonsense of the usual variety, but the Association has published some interesting figures. In the 43-4 season the wage bill was \$1,647,000, while in 47-8 it was \$2,443,700. In 46-7 the net profit was \$11,800, while in 47-8 there was a "net deficit of about \$220,000."

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Karg-Elert, Now Thank We All

Bonnet, Romance Sans Paroles

Widor, 4: Finale

Mary Deyo, Mirrored Moon (ms.)

Widor, 2: Toccata

Spencer, Chinese Boy & Flute

Gigout, Toccata

Obituaries

To eulogize would be unworthy; merely to record the available facts is the purpose here.

JOSEPH F. FLORCYK
died Aug. 4 in Yonkers, N.Y., aged 66. He was a loom-technician by trade, an amateur painter, and for a time organist of St. Anthony's Catholic Church, Yonkers. He is survived by his widow and seven children.

FRANK A. McCARRELL
died in a Harrisburg, Pa., hospital after a brief illness, and final services were held for him July 23 in Pine Street Presbyterian where he had been organist since 1909. He was born May 21, 1877, in Shelbyville, Ky., graduated from the University of Pittsburgh in 1898, studied organ with Harry Archer

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The late Frank A. McCarrell and Heinrich Reimann. His first church position was the First Presbyterian, McKeesport, Pa., in 1891, followed by East Liberty Presbyterian, Pittsburgh, 1900, Trinity Methodist, Denver, 1905, and finally Pine Street Presbyterian in 1909. In 1926 a 4-51 Skinner was installed for him. In 1911 he married Lyde H. Whisler. He is survived only by his two sisters. He had been quite active as choral conductor and had taken six summer courses in Westminster Choir College.

DR. T. EDGAR SHIELDS
died July 4 of heart attack in his home in Bethlehem, Pa. He was born July 4, 1877, in Olney, Ill., had his highschooling in Bethlehem, studied organ with Dr. J. Fred Wolle, Dr. David D. Wood, and Mark Andrews; in 1935 Muhlenburg College gave him the Mus.Doc. His first position was with Trinity Church, Easton, in 1896; from 1901 to 1943 he was organist for the Bethlehem Bach Festivals; from 1905 to his retirement in 1947 he was organist and faculty member of Lehigh University, being promoted to director and professor of music in 1929; from 1909 to his death he was director of music in Moravian College for Women. In 1906 he married Emilie Naomi Schultze, by whom with their three daughters he is survived. His father was a clergyman and his mother was organist in his father's church. His church in Bethlehem was the Pro-Cathedral Church of the Nativity to which he was appointed in 1902 and which he served to the day of his death; one special feature of his life with his choir was the annual summer outings of the choir at his summer cottage at Foul Rift where "the evening campfires attracted many visitors from Bethlehem and vicinity." Thus passes a great musician, a true friend, and a sterling gentleman.

FRANK WITMARK
died Aug. 3 in his 70's while visiting in Weehawken, N.J. As a young man he was taken into the M. Witmark & Sons publishing business established by three of his brothers, and composed much in the musical-comedy field; later he became head of the professional department. He was a bachelor and lived with a brother and sister in New York.

ELIZABETHTON, TENN.

First Baptist has contracted for a 3m Moller of 23 voices, with provision for a future Echo Organ.

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14th, advance-programs and events-
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